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DEVOTED TO MUSIC AND ART.

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No. 6.

GENIUS DISSATISFIED.

OZART once tried to play at sight a difficult piece of music before an audience and failed. Mendelssohn used to play the most difficult works without a book, and his admirers asserted that he could perform a perfect piece of music out of his head. But he was too conscientious to claim such a power of extemporization. "How did you ever achieve all this?" asked a listener, on hearing him play several of his own compositions without the score.

"I lived like a hermit, and worked like a horse," answered the great musician, too honest to affect an excellence that cost him nothing.

The man who stands on the highest peak of his step, climbing with both hands and feet. Only he who rests on a hillock speaks of having "run up merely to stretch my limbs you know."

Now and then there is found a man of unquestioned ability who is a victim of the silly affectation which would appear to succeed without labor. We have heard of a smart student whose recitations were the talk of the college. Yet he was ready to play, talk, or stroll. His classmates were proud to be associated with a "genius," who knew Euclid, as Newton did, by intuition, and could read the classics at sight. For some time he was under the bed, studying by a shaded lamp. The candles were down, and every precaution had been taken to prevent the light of the midnight oil from shining too far. The idol was toppled off his pedestal, and the angry worshippers gnashed their teeth at the "genius" who worked in the darkness that he might shine in the light.

A great man's standard is always higher than himself, and he labors harder to satisfy himself than to please his audience. Tuskin's critics have written bitter things about his thoughts and style, but not one of them has approached the severity with which this modern prophet criticizes himself in the re-issue of the second volume of his "Modern Painters."

Thorwaldsen, the Dane, is reputed to be the greatest sculptor since the days that the genius of man called upon to express itself. One day a gentleman called upon the sculptor, and found him glowing with energy, modelling a statue.

"I have an idea," said Thorwaldsen, "I have a work in my head which will be a masterpiece. I worked all last evening till at my usual hour I went to bed. But my idea would not let me rest. I was forced to get up, and I struck a light, and worked for three hours; after which I again went to bed. But again I could not rest; again I was forced to get up, and had again worked ever since. If I can but execute my idea, it will be a glorious statue."

The statue—Mercury drawing his sword just after he has played Ozart to sleep—was said to be the finest creation of this great sculptor. Yet he himself did not think it came up to the work he had in his head.

The man of genius is severe on his own execution, because the conception of the idea transcends his power of expressing it. But the man who has nothing but talent views with satisfaction what he has done; there is little difficulty in expressing his ideas.

The great composer or sculptor or painter or orator is alarmed when he discovers that he is satisfied with his execution. He looks upon the feeling as a symptom that his genius is waning, and he no longer suggest to him ideas beyond his power to express.

"Has anything distressed you?" asked a friend, finding Thorwaldsen one day in low spirit.

"Yes," replied the sculptor, in a mournful tone. "My genius is decaying."

"What do you mean?" exclaimed the astonished friend.

"Why," answered Thorwaldsen, his face growing sadder, "here's my statue of Christ: it is the work of six weeks that I have ever felt satisfied with. Till now my idea has always been far beyond what I could execute. But it is no longer so. I shall never have a great idea again."

And he never did.

The author who is as much pleased with the reading of his book as he was with its composition, is losing his ability to think broadly, and to write cleanly. The ascending poet turns from his poems because it is but the shadow of what stood before his mind.

Discontent is both the burden and the stimulant of genius. The open vision never finds form or color or word adequate to express it.

God alone can say the things which could look down on his creation, and behold that all was very good.

Lord Bacon, making a devotional use of this contrast, says:—

"Thou, after thou didst turn to behold the works which Thy hands had made, saw that all were very good, and didst rest."

"But man, turning to the works which our own hands have made, sees there altogether vanity and vexation of spirit."

"Wherefore, if we labor in Thy works, make us share in Thy vision and in Thy rest!"

THE POWER OF MUSIC.

THE following pleasing anecdote of the power of music is recorded by Haydn. "In my early youth," says he, "I went with some other young people equally devoid of care, one morning during the extreme heat of summer, to seek for coolness and fresh air on one of the lofty mountains which surround the Lake Maggiore in Lombardy. Having reached the middle of the ascent by day-break, we stopped to contemplate the Borromean Isles, which were displayed under our feet in the middle of the lake, when we were surrounded by a large flock of sheep which were leaving their fold to go to pasture."

"One of the party, who was no bad performer on the flute, and who always carried the instrument with him, took out of his pocket. 'I am going, my friends,' he said, 'to see whether Virgil's sheep will recognize their pastor.' He began to play, and the sheep, with their heads hanging down, raised them with the first movement, turned to the side from which the agreeable noise proceeded. They gradually looked round the musician, and listened with attention. He ceased playing and the sheep did not stir."

The shepherd with his staff now obliged them to than his innocent auditors again returned to him. The shepherd, out of patience, pelted them with the flock of earth, but not one of them would move. The flute played with additional skill; the shepherd flew into a passion, whistled, scolded and hit by the poor creatures with stones. Such was ever the result. At last the shepherd was forced to treat our Orpheus to stop his magic sounds; the sheep, however, did not come off but continued to stop at the distance as often as our friend resumed the agreeable instrument.

"The tune he played was nothing more than a favorite air at that time in Milan. We were delighted on our adventure; we reasoned upon it the whole day, and concluded that physical pleasure is the basis of all interest in music."

CHURCH MUSIC.

BY SHIRLEY STILLINGFLEET (1602).

THE greatest part of we can find of the exercises of those who were educated in the schools of the Prophets were instructors in the law, and the solemn celebration of the praises of God: which appears in Scripture to have been their chief employment as prophets, and by which they are said to prophesy. So, at Gilbeah, a prophet of many prophets coming down from the high place, with a psalter, a tabret, and pipe, and a harp before them, and prophesying. "It may seem somewhat strange to consider what relation these musical instruments had to the prophesying here mentioned. Are musical notes like some seeds naturalists speak of, which will help to excite a prophetic spirit? Or do they tend to elevate the spirits of enthusiasm? Or is it because of a greater capacity of enacting the soul for the better entertainment of the Divine Spirit?"

"I confess it carries the fairest probability with it was, at their places and times of sacredness, an adjunct, if not a part, of the solemn service of God; which was managed chiefly by the choir of the sons of the prophets, who were present, and were trained up in all exercises of piety and devotion."

Those who are said particularly to prophesy at their music-meetings were probably some persons as chief among the rest, who, having their spirits elevated by the music, did compose hymns upon the place, by a divine energy inwardly moving their minds; so that there were, properly, divine fountains in some of them, which transported them beyond the ordinary power of fancy or imagination, in dictating such hymns as might be suitable for the solemnity of celebrating the honor of God. Neither may it seem strange, since an enthusiastic spirit should seize on them only at such solemn times, since we read in the New Testament of a like exertion of gifts in the Church of Corinth,—"1 Cor. xiv. 26,—where we see, in 'coming together every one had a psalm, a doctrine, a tongue, a revelation, etc.' whereby it appears that they were inspired upon the place." *Zion's Centinel*, August 18, 1884, observes, as we see in Anna, Moses and Miriam, etc.; and in the Christian Church, after that land-flood of inspired gifts was much like to these extemporal hymns as appears by Tertullian.

After they had ended their love-fests, they began their hymns, who were either from the Scriptures, or of their own composition; which Flinys takes notice of as a great part of the Christian worship, that they joined in singing hymns to Christ as God.

We find something very parallel to this preserved among the ruins of the heathen worship; they were performing their solemn devotions to the gods; but their hymns were composed as to be fit rather than to transport men beyond the power of their reason. In the Church they kept up a custom much like to these extemporal hymns as appears by Tertullian.

So Ptolemy tells us that it was "full of noise and din," and Strabo describes them as rather like mad men than mere enthusiasts.

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EDITOR.

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I doubt whether one can too strongly impress upon singers the fact that vocalism is not all there is to singing; that the expression, the correct and feeling reading of a song is quite as important and much more rare than a voice with which to sing it; and that great singers are distinguished from those of inferior ability, not so much by voice, as by taste in using their voice so as to make it the adequate vehicle for expressing the sentiments of the song.

THE death of Victor Hugo removes from the world of letters the greatest figure of the century; a poet who was the peer, if not the superior, of Homer, Dante and Milton, a statesman, a patriot and a philanthropist who, being human was at times mistaken, but whose errors were always on the side of mercy. His colossal genius almost essentially French in its manifestations, was cosmopolitan in its grasp, and the coming years will see his fame to become as great in other countries as it is now in the land of his birth, where even his bitterest opponents admit the matchlessness of his literary genius.

WOMEN have accomplished so little in the way of composition, that it would seem to be wise on the part of those who have their musical education in charge to direct their labor to interpretation rather than creation. But while this is true, it seems to be equally true that the sense of this fact leads too many of the music teachers of young ladies to allow them to neglect the study of harmony and composition altogether. This is wrong, for, though one might never have a musical idea worth writing down, the only way to get at the true worth of musical ideas written down by others, to give them, therefore, an intelligent interpretation, is to know the precise value of the terms in which they are expressed, in other words, to have a good knowledge of the elements of harmony.

THE restlessness of many of our song how much the over-worked life of this age owes to it? If our insane asylums contain so many victims of modern steam-and-electricity methods, how many more would their walls shelter but for the soothing influence of this parent of the arts? But if rest from mental overwork be such a boon to the children of the nineteenth century, is "intellectual" music, that music that would replace grand melody by intricacy of harmonic dissonances we mean, and thus gives more labor to the tired brain, rendering the best service to the weary sons of intellectual toil?

WE publish elsewhere, and as a matter of course, the programme of the next meeting of the "Music Teachers' National Association." Hereafter, its meetings have been the occasion for much self-advertising on the part of some, of mere junketing on that of others.

present corps of officers have repeatedly promised that the advertising feature at least should disappear entirely at this meeting, and while we fear they have set before themselves a superfluous task, fairness demands that they shall be "given a chance" before their success or lack of success in this respect be commented upon. We have already expressed ourselves very strongly against the so-called "College of American Musicians," which is to meet with the National Association. We have had no occasion to change our mind and we feel as ever that only evil can result from its attempt at awarding degrees. We hardly think it will be heard of again, however, after this session. If the association knew what is good for itself, it would cut loose from the so-called college and limit its labors to its own legitimate sphere.

AFTER all, we were mistaken in our supposition that Mr. Bennett's "Observations on Music in America" closed with his second paper, and our readers will find the third paper (with promise of still others) in this issue. They will now probably wish to know how we came to the conclusion that Mr. Bennett had brought the publication of his "Observations" to a close, and we will explain. His second article ended as follows:

"My article is now exhausted, if not my theme. Going from details to deductions, I arrive at no other conclusion than that America, notwithstanding a bad start in her Church music, and various drawbacks, is on the right path and making progress."

Our mistake of the author's meaning arose from the fact that we supposed he referred to the entire subject of music in America, while he evidently spoke only of church music in this country. The *Musical Times*, besides, usually marks articles or series of articles that are not completed in any one issue "to be continued," and in this case this had not been done. Hence our mistake.

When Mr. Bennett (in his second article) based his opinion of church music in America upon what he had seen of three or four examples, ill selected out of many thousands, his opinion was perhaps open to the charge of superficiality and his expression of it to that of presumption; the paucity of orchestras among us and the fact that our *confirés* have selected those that are typical (in fact the best types) of orchestras in the U. S. makes his data upon this subject sufficient and his observations readable and satisfactory. We may be anticipating our English contemporary in stating, however, that the good work of a few orchestras does not compensate for the general lack of orchestras in many of the cities of our broad land. So far, his opinion seems over favorable to the condition of orchestral music in America, although it is probably only just as to New York and Boston.

In this connection, we may say that the attitude even to Mr. Bennett's "Observations" is unfair and childish. His opinions are assailed as preposterous, even before they have been expressed, simply because it is assumed that they will not be favorable. Of course, from the narrow-minded men who run (we do not say who lead) for they do not lead, the meaning of the word) the *Musical Courier*, we expected nothing less, i. e., nothing more; but we had a right to think better of the manliness and good sense of a number of others.

ONE paint red trees and purple water or carve a four-headed man or a winged elephant, there is nature to correct the mistakes, for painting and sculpture are, after all, but imitations of nature. The same is true, in a lesser degree, of architecture. If, however, one write bad or indifferent music, how is that fact to be demonstrated? Nature furnishes us no standard. There is no technical method of proving the work either bad or good—no method but that of the taste of those who, by cultivation, have developed their musical capacities, or by comparison with those masterpieces of the art whose greatness is established by the common sense (*communis sensus*) of mankind, cultivated or uncultivated. If we refer to the latter test, we shall find that tunelessness is *a sine qua non*, and that test is the only one that is unbiased, unaffected by predilections of school or prejudices of education.

WHEN we read in the Old Testament the accounts of the elaborate preparations for the musical service of the temple at Jerusalem, when we gaze upon the mural sculptures of Egypt and see there the frequent representations of music and musicians, or when we read of the high esteem in which music was held among the Greeks, we are naturally led to think that music must have reached a high state of cultivation among the ancients and that their lack of a musical notation has deprived us of many masterpieces. Yet, the researches of musicians and antiquarians seem to establish the fact that these nations, highly cultivated in other respects, knew practically nothing of what we call music. Their condition musically seems to have been very much like the present one of Oriental peoples—who possibly have adhered to the music of former ages, as they have to customs quite as ancient. The musical performances of Eastern nations, however elaborate, are always disagreeable to European ears, their voices are monotonous and coarse or screechy, their melodies a series of notes that seem to follow each other at random. Not only have they no music worthy of the name (from our standpoint) but they do not like our harmonized music, our voices nor our melodies. This is not a matter of general culture for our Indians and some of the races of Africa, whose own music is somewhat Oriental in its character, yet often exhibit great delight in the music of the white man when they first hear it. Education and custom surely have their influence on one's musical taste, but it seems quite plain that organization not only in individuals but in nations and races has even more to do with it, and it is very probable that should we have an opportunity of listening to the greatest musical compositions of antiquity we should turn away disappointed if not disgusted. From the East, if Pythagoras and Solomon would listen to Thomas' orchestra, they would probably think the moderns had very poor taste in music.

HERE is one sense in which the hackneyed phrase, "the divine art of music," conveys an important truth, for while art is *divine* in its origin, in this that it is the expression of a sensitive hand, it is not *divine* in its nature, for the Creator, music is pre-eminently such, for it is more like an inspiration, a "divine afflatus" than any other of the arts. Its subject matter is invisible, its essence is intangible, it does not, like the other arts, imitate or combine created objects or material forms; it will not be grasped by the human mind, from which it emanates, and to which it addresses itself variously, but always according to its own inherent laws.

on the matter, and they were right. Gade's "Ostian" overture and Beethoven's Symphony, No. 2, completed the programme. In the Danish master's work, as in that of Mozart, the orchestra appeared to great advantage, giving an interpretation which faithfully conveyed the spirit of the music as well as its form. The Beethoven Symphony, on the other hand, showing a less perfect performance, leaving something to desire in various respects. Taken as a whole, the Concert deserved high rank, and Boston should be glad and proud to have a spirited citizen gives such opportunities for culture of the best class.

It falls properly within the scope of these remarks to dwell upon the lectures which form so peculiar and conspicuous a feature of Boston musical life. During the past winter, no fewer than three professors were thus teaching the public; one of them, Professor Faine—taking his audience through the history of music in its earliest period. The attendance on these occasions was quite large, and a healthy interest seemed to be excited.

There remains yet to speak of orchestral and choral music in Chicago—a place of which I have most pleasant memories. My remarks upon it in the Lake City must be reserved for another paper.—JOSEPH BENNETT in *London Musical Times*.

THE PIANO: ITS USE AND ABUSE.

THE PIANO, like a great many people, is most capable of giving assistance to those who can best dispense with it. But it misleads terribly those who can not. Whosoever has most needs has recourse to it, and knows how a passage sounds in it, in respect of his judgment, still in leading strings. But, if you have the means of knowing, and know how a passage ought to sound, there is little difficulty in "working" the oracle. You will get the instrument what you desire.

All the schools of pianoforte playing that ever were may be ranged under two heads—that of the school that of the musician. The first of these may be united in the same person, in various proportions. Pianism proper regards the instrument as a legitimate exponent of the musician's played. It represents itself, and nothing else, and—as far as our present knowledge of instruments is concerned—pianoforte music properly expressed by means of the instrument, is translated into any other medium; even orchestra can not find it.

Hand, hammer, Duxsek, Field, Chopin, Hummel, and others, are the classics of this school. They think habitually in terms of the piano. They know the idiom of its special and native language and idiom, and express themselves and their conceptions admirably and sufficiently within those limits. I need not name those tricksters who teach it to talk "dialect" or even slang, nor those more terrible professors under whose hands the naughty instrument seems to acquire an astonishing vocabulary of expletives. But the piano can extend its sphere of usefulness beyond these limits. It can furnish something of foreign languages as well—as though it speaks them very imperfectly, more especially its compass and structure enable it to present us with a kind of translation of that marvelous many-souled "creature" that orchestra.

For this reason, the giants of art have made use of this instrument, not as an end but as a means; a convenient summary of their great conceptions. And in order to do this some of them have taken pains to become very tolerable pianists, and have gained some attention to their character. They have all or almost all, recognized that, when writing concertos for it, or when in any way associating with it, they must give it an interpretation as effective by contrast, and they have generally avoided the error of making it do the work of those of their kind, in an attempt which would be no other than superfluous but disastrous.

But, when it is alone, the piano can play at being as good as, like those gentlemen who give "imitations of popular acts," but are indifferent members of a company (unless it be as an eccentric), it really renders a very tolerable one only be made as it pretends only to represent—not to imitate. Accordingly, when the great orchestral composers write for the piano, they still more frequently employ accompaniments for songs—they avail themselves of this faculty of the instrument, and afford it some of the most beautiful opportunities it can recall orchestral tunes and effects.

Hence arose the "intellectual" school, as distinguished from the "legitimate" or "gentlemanly" object of the intellectualists being, apparently, to show that the piano could speak foreign languages as well as the natives themselves, and that it could do better than its own: more especially that it could "sing" better than a human throat. You will believe that this doctrine is one which I hold in es-

pecial contempt. But there are other abuses of which the school has been the cause.

It is not too much to say that not one per cent. of the people who "play the piano" in our day have any approach to a respectable proficiency in its legitimate handling of the instrument; and one great reason is, because intellectualism is so much in fashion that the worse you play the more evidence it is of what a "beggar" you are to think. There is Necessity in this. We have heard such a number of strains of the human voice, so long tolerated, but actually paraded as showing something higher than mere vocal art, as almost to justify a sane and respectable proficiency in singing. It was called forth by remark as to the triviality and want of earnestness of the older and more florid in fact, that the worse you play the more you are used to carol from a light heart: now they hoot from a heavy stomach. The instrumentalists have done their part in bringing this about chiefly with the help of the piano, which, in its turn, is falling a victim to a similar malady.

I would have little consequence if had playing were the only result. Society can and does, take care of itself. Whether we have the fiery *virtuoso* who misleads and wrecks our manners, or the profoundly scientific gentleman whose vast harmonic combinations require all the notes of the instrument to do justice for each successive chord, we still have a refuge in conversation. The proverbial tendency to afford this kind of accompaniment to the instrumentalists of the "intellectual" school, has been partly developed by the infliction of crude pianism or artifice—"Geist." But there were worse causes.

For obvious reasons the piano has, in our days, become the almost universal instrument of musical education. It is the only one that can be learned, become pianists properly so called, have received it as their guide, counsellor, and friend: and

The piano is a good servant, but a bad master. It is a tolerably safe witness in ordinary plain matters, but the delicate villain of its judgment, perhaps tell downright lies, and it will equivocate, or put leading questions to it so as to elicit the truth. The process not only demands considerable technical skill, but it is a very delicate and subtle management of the truth you wish to elicit. Taken on its own merits, you are not in a condition this to manage and deliver the truth as it is, but as a necessity, you may fairly trust it to serve you, up to the limit of its capacity: on matters within its ken, you may trust it as fully as the lawyer's witness. But consult it on those more subtle thoughts that lie next your heart—those more precious imaginings of beauty and tenderness that dwell with the soul of music, and it will prove a very large.

Of course I do not mean to charge the poor piano with the deliberate villainy of lago. But, if we deliberately trust it with what lies out of its judgment—namely, our sense of the finer elements of musical emotion, we shall deserve and hear the question, "What should such a fool do with so good a faculty?" For the piano, like a "mule antient," has our ear at all times. In our own house—in our most unostentatious and easy-going moments. By dint of eternal repetition it will persuade us that there is really no other music than that which it gives us, and the variety of hue, of form, of intonation, which we have dreamed that no custom could state, is not infinite.

The sense of color, is, in music as in painting, a gift which only exists in perfection in very high and rare hands. The painter's sense of color, which it is present generally furnishes a fair test of the "condition" of the individual. It is easily in the hands of the painter to be destroyed, and the sense of the aesthetic faculties which perishes, is respected by the loser very often under the abuse of the sense which has been elsewhere. When a cultivated intellect drives the perceptive faculties exclusively in another direction.

For the piano, in the hands of even suggesting variety of tone-color, except to those who have already cultivated the sense of it by orchestral or vocal music, can give a light shade in the shade just as much as it can give a dark shade in the light of forte and piano, but these are not more than range. Not all the skill of touch can do more than raise the ghost of a change of real tint, in point of color, and the gradations of light and shade are only to be got by very artificial tricks, the motive force of the external, consisting of a wish to imitate the color which has been elsewhere. And indeed, the gradations of *chiaroscuro* are infinitely inferior in however slight and truth of sentiment, to true color, which the painter has, and which the musician has, which the latter may be displayed. Who would really compare the most elaborate and striking production of color in painting, with the gradations, with the simple and flat surfaces of Pergino?

It is curious that many most excellent pianists, good musicians in many respects, are altogether insensible to quality of tone. That is, they are careless as to the quality of a singer's note, or even of some orchestral instrument, is perhaps not to be wondered at. But it is in judging of a piano that they find them at fault. They take cognizance of the clearness or thickness of sound; smoothness or roughness; sweetness or harshness; and they take notice—what in fact may be regarded as the shape and volume of the tone. They even go so far as to proclaim it "metallic," or "brassy," or "brassy" as may be; but the actual tone *color*, the quality or indefinable *flavor* that distinguishes one instrument from another—this aspect of the matter they notice.

Singing masters sometimes have sufficient reason to pay attention to this quality. One man told me, years ago, that in certain provincial districts where he had a *chentele* for teaching, it sometimes happened that some particular pianoforte maker (whether through the local dealer or otherwise) had enjoyed a similar privilege before. For, whenever he went amongst those neighbors who were on visiting terms with each other, he found the same maker's name over every key-board; and he averred that this circumstance had exercised a marked influence on all the voices in those who sang. At I put this down to a half jocosse fancy, but I have since heard it confirmed. This however is certain, that amateurs who sing much, and who have the same piano, pick up peculiarities of voice from the instrument, and it is not improbable that this should be intensified when, in a limited society, the same influence awaits the singer everywhere, unless some powerful antidote be provided.

If any of you should say to me, this I hope, that you will not charge me with saying that no pianist has any ear for quality of tone. Numbers of them have, of course, and I have no doubt that they are in this respect, whether by nature only or by cultivation of the faculty. But I do say, that it is spite of the piano that the sense of tone is not it was neither begotten nor nourished by the key-board.

Again: the piano can tell you nothing about the ways there are of getting from note to note. In fact all its notes are primes. Almost all other instruments have a compass of notes, and they are, in their scale, and a great number of their ordinary progressions are between overtone and overtone, or between overtone and overtone, and they are, from prime to prime. So that the piano is changed without cessation of sound at the moment of passage, and the enormous variety in degree and kind of articulation, of which the piano knows nothing. Its natural mode of progression is on the principle of one down, and another come on. And its only mode of changing is by the aid of a join, is by an artificial trick of "overlap." The orchestral instrument, properly so called, resembles a family where hardly any two members are quite alike; where there are diversities of sex, age, character, appearance, position, authority; but all with a perfect unity of interest and understanding. The key-board resembles a vestry or town council, where all are householders, all of equal importance, and do not care a comma for each other. Or, if you like, the orchestral instrument is like a well furnished reception room, where the seats, pretending neither to uniformity of position, nor of color, are yet disposed harmoniously, and so as to facilitate social intercourse and conversation among the occupants. The key-board is like a large concert room or public hall, all the same size, all looking the same way, all in rows. You can sit on any one you choose to sit on, or on a dozen at once, if you have got enough, but you turn your back to one person, and sit behind another.—*Antonio Mirra in Musical Opinion*.

MUSIC IN ST. LOUIS.

The second series of the Beethoven Conservatory, took place at Memorial Hall on the 6th of May, when the following programme was given:

- 1.—Quartette, Overture "On the Rhine," Weber, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 2.—Two for two piano, "Bellini," Garsen and Anna Anderson.
- 3.—Concert Waltz, "Soprano Solo," John, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 4.—Piano Solo, "Serenade," Moszkowski, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 5.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 6.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 7.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 8.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 9.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 10.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 11.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 12.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 13.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 14.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 15.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 16.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 17.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 18.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 19.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.
- 20.—Piano Solo, "Fantasy," Garsen, Misses Nellie and Annie Weber, and Messrs. F. and A. Anderson.

LITTLE WANDERER.

New revised Edition by the author.

Gustav Lange. Op. 78. No. 2.

Allegro moderato ♩ = 120.

The musical score for "Little Wanderer" is presented in five systems. Each system consists of a piano (treble) staff and a bass staff. The tempo is marked "Allegro moderato" with a quarter note equal to 120 beats. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as fingerings (e.g., 1 2 3 4 3, 1 2 3 2, 1 2 1 5 4 3 2), dynamics (mf, f, dim, cres., p), and articulation marks. The piece concludes with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *dolce.*, *p*, *piu*, *f*, *p*, *piu*, *f*. Fingerings are indicated above the notes.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*, *mf leggiero.*, *or*. Fingerings are indicated above the notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*. Fingerings are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f* or *piu*, *p*, *cres.*. Fingerings are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *rall: e dim.*, *mf*, *f*, *dolce.*, *p*. Tempo marking: *a tempo.*. Fingerings are indicated above the notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *piu*, *f*, *p*, *piu*, *f*, *p*. Fingerings are indicated above the notes.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction with a key signature change from one flat to two flats (B-flat to B-natural). The vocal melody is written in a single staff with a treble clef. The piano part is written in a single staff with a bass clef. The score includes a piano introduction and a vocal melody. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction with a key signature change from one flat to two flats (B-flat to B-natural). The vocal melody is written in a single staff with a treble clef. The piano part is written in a single staff with a bass clef. The score includes a piano introduction and a vocal melody. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction with a key signature change from one flat to two flats (B-flat to B-natural). The vocal melody is written in a single staff with a treble clef. The piano part is written in a single staff with a bass clef.

Musical score for "The Rose Tree" in 2/4 time, marked *mf*. The score is written for piano and includes fingerings and breath marks. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score includes a repeat sign and a first ending bracket.

2.
4

3 2 3 4 3 2 3 2 1 2 3 4

43

2 1 2 3 4 3 2 3

3 1 2 3 2 3 4 1 2

5

1 3 1 3 4 5 4

3 2 1 4 1 3

con eleganza

2 1 5 1

2

3 1

dolce.

2

GAVOTTE.

E. R. Kroeger.

Tempo di Gavotte. ♩ - 100.

The musical score for "Gavotte" by E. R. Kroeger is written for piano and bass. It begins with a tempo marking of "Tempo di Gavotte. ♩ - 100." and is in the key of D major (two sharps). The time signature is 2/4. The score is divided into five systems, each containing a piano (treble) staff and a bass (bass) staff. The piece features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *scintillante* (sparkling). Pedal points are indicated by "Ped." with a star symbol. The score concludes with a "FINE." marking. At the bottom, there are five lettered sections (C, D, E) with corresponding pedal markings.

A. B. C. D. E. When possible (i.e. when played on pianos having the third or sostenuto pedal) these notes should be sustained.

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p sempre.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. cen. do. a tempo.

ritard. an. do. p subito.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo.

ritard. mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Repeat from the beginning to Fine.

SCHILFLIEDER.

Revised & fingered by
Julie Rive-King.

(SONG OF THE RUSHES.)

Hans Seeling. Op. 11. N° 3.

Larghetto — 88.

The musical score is written for piano and bass. It begins with a *Larghetto* tempo marking and a key signature of one sharp (F#). The score is divided into five systems. The first system includes markings for *p*, *espressivo*, and *Op. 1*. The second system includes *cres.*, *ff appassionato*, and *dim. e rit.*. The third system includes *a tempo* and *p*. The fourth system includes *ff appassionato*, *dim. e rit.*, and *dolcissimo*. The fifth system includes *a tempo*, *piu p*, and *rit.*. Pedal points are indicated throughout the score. The score is revised and fingered by Julie Rive-King.

(B) Execution as at A.)

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LA BALADINE

Edited and revised by Jacob Kunkel.

(CAPRICE.)

Ch. B. Lysberg Op. 51.

Allegro vivo $\text{♩} = 152$.

ben marcato e risoluto.

Ped. *

Ped. *

Ped. *

p leggiermente

e scherzando.

Ped. *

Ped. *

Ped. *

cres. decr. do

f p legg. p

Ped. *

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A musical score for a piano piece. The title is "The small notes are ad lib." The score is written for piano (p) and includes a vocal line with the lyrics "dolce e grazioso." The music features a complex, fast-moving melody in the right hand, with many small notes and trills. The left hand provides a steady accompaniment. The score is marked with "Ped." (pedal) and includes a section marked "ad lib." (ad libitum). The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes several measures with triplets and sixteenth notes. There are five asterisks (*) marking specific measures, and the word 'Ped.' (pedal) is written below the bass staff at three different points. The score is divided into two systems by a double bar line.

Original.

ossia, $\frac{1}{2}$

Ossia. 2/4

ma brill.

ma brill.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. * Ped. * Ped. *
 Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is written for piano and includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. It features several dynamic markings (p, f) and articulation marks (accents, slurs). The piece concludes with a final chord and a fermata.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Performance instructions include *sempre stacc.* (always staccato), *ben stacc. e pronunziato il basso.* (very staccato and pronounced the bass), and *simili.* (similar). The notation also includes fingerings, pedaling instructions (*Ped.*), and articulation marks (** Ped.*). The piece is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays chords and single notes. Pedal markings are present: "Ped." under the first measure, and "505-7 Ped." under the fourth measure. Asterisks (*) are placed below the second and fifth measures.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has more complex chordal textures. Pedal markings include "Ped." under the third measure, and "Ped." under the fifth and sixth measures. Asterisks (*) are placed below the fourth and sixth measures.

Third system of musical notation. The right hand has a more active melodic line with many slurs and fingerings. The left hand provides harmonic support with chords. No pedal markings are present in this system.

Fourth system of musical notation. The right hand continues with a melodic line featuring many slurs and fingerings. The left hand plays chords. No pedal markings are present in this system.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand plays chords. Pedal markings include "Ped." under the fifth measure. The system concludes with two endings: "1." marked *ff* and "2." marked *p*. Asterisks (*) are placed below the fourth and fifth measures.

First system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Second system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Third system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Dynamics include *cres.*, *cen*, *do*, *f*, *p legg.*, and *dolce e*.

Fourth system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Dynamics include *grazioso*.

Fifth system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Sixth system of piano music. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Dynamics include *f*, *sf*, *p*, and *f legg.*

The small notes are ad lib.

ma brill.

ma brill.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

a tempo.

marcatissimo e rit.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

accl.

al fine.

rapido.

ff

sf

fff

Ped.

I PURITANI.

(Bellini.)

Carl Sidus Op. 130.

Allegretto ♩ - 104. *Secondo.*

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system is marked 'Allegretto' with a tempo of 104 and 'Secondo.' The right hand plays a series of chords, while the left hand plays a simple bass line. The second system continues the pattern. The third system includes a 'CTES.' (Crescendo) marking. The fourth system ends with a double bar line and includes dynamic markings 'f' and 'mf'.

I PURITANI.

Carl Sidus Op. 130.

Allegretto • — 104.

Primo.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes fingerings and slurs. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of two systems, each with two staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated above the notes. The accompaniment consists of chords and single notes, with fingerings indicated below the notes. The piece concludes with a final cadence in the eighth measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include a crescendo marking ('cres.') above the staff. The notation is for piano and includes fingerings and breath marks.

Secondo.

First system of musical notation, measures 1-6. The right hand features a complex, rapid chordal texture with many beamed sixteenth notes. The left hand has a simpler, more rhythmic accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the first measure of the left hand.

Second system of musical notation, measures 7-12. The right hand continues with the rapid chordal texture. The left hand has a more active line with eighth and sixteenth notes. A *f* (forte) dynamic marking appears in the final measure of the system.

Third system of musical notation, measures 13-18. The tempo and mood change to *Andante*. The right hand has a slower, more flowing line with eighth notes. The left hand has a simple, steady accompaniment. A *p* (piano) dynamic marking is present in the first measure of the right hand.

Fourth system of musical notation, measures 19-24. The right hand continues with a flowing eighth-note texture. The left hand has a simple, steady accompaniment.

Fifth system of musical notation, measures 25-30. The right hand continues with a flowing eighth-note texture. The left hand has a simple, steady accompaniment.

Sixth system of musical notation, measures 31-36. The right hand continues with a flowing eighth-note texture. The left hand has a simple, steady accompaniment. A *p* (piano) dynamic marking is present in the final measure of the system.

Primo.

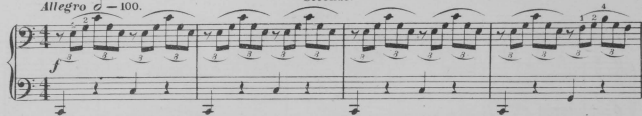
mf

Andante ♩ = 63.
Cantabile.

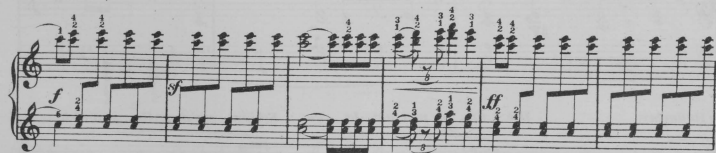
p

Allegro $\text{♩} = 100$.

Secondo.



Primo.



CADDIE.

(UNTER DER JACKE!)

G. Estabrook.

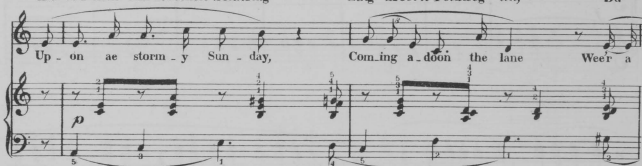
Moderato. ♩ = 72.



An ei - nem stürm.lichen Sonn-tag

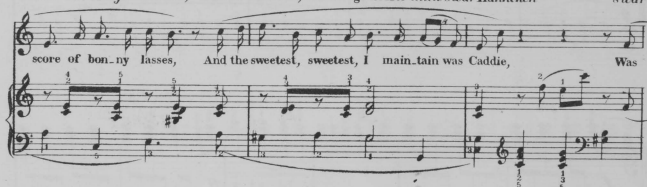
Ging ü.ber'n Feldweg ich;

Du



war ein Haufen Mädels, Und die schönste, lieb.ste grüss-te mich swar Hannchen

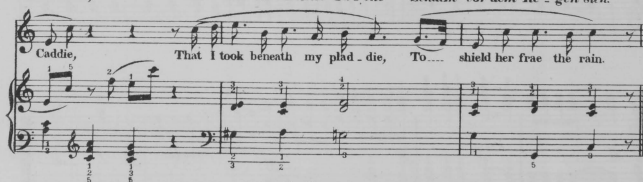
swar



Hannchen,

Die un-ter mei-ner Ja-cke

Schützt vor dem Re-gen sich.



Da stahl ich ihr ein Küßchen, Und sie ward ganz feuer-roth Was nur dieses Mädel dachte! Ein meno mosso. (slower.)

She said the gowans blushed, For the kiss that I had ta'en I wad na hae thoct the lassie, Wad

Küßchen bringt nicht in Noth.

Nein, Ja, cob,

nein, Ja, cob,

Gleich

sae o' a kiss com. plain. "Now, laddie! Now, laddie! I...

nimm mir hinweg die Jacke, Wieder Regen auch mir droht!"

winnastay heath your pladdie, If I ganghame in the rain."

Es war am nächsten Sonntag, Der Himmel blau und rein, Und auf dem selben Feldweg Mein

But on a ne af. ter Sunday, When cloud there was not a ne, This self same winsome lassie, 1

Hannchen stell. te bald sich ein Sprachs Liebchen, sprach's Liebchen: Wo

chanced to meet with - in the lane, Said Caddie, said Caddie, "Why

hast du mir dei. ne Jacke Bräche heut ein Sturm herein.

dinna you wear your pladdie, For who knows but it may rain!"

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PIANO SOLOS—1883.

The Zephyr and the Brook	<i>J. Kunkel</i>	75
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Finale from B flat Symphony (Sidus)	<i>Jean Paul</i>	35
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Heavenly	<i>A. Jungmann</i>	35
Study, No. 1	<i>R. Wagner</i>	35
Study—Tarentella	<i>S. Heller</i>	35
Satellite—Polka de Concert	<i>M. Clementi</i>	35
Menuet Célèbre, from Symphony in B flat	<i>(Sidus)</i>	100
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(Sidus)	<i>C. Sidus</i>	25
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Study No. 4, op. 120	<i>J. B. Duvernoy</i>	25
Study No. 5, op. 65	<i>A. Loeschhorn</i>	25
Marche des Adelpheennes	<i>J. T. Coley</i>	75
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(Sidus)	<i>Hädy</i>	35
Study No. 3, op. 120	<i>J. B. Duvernoy</i>	25
Fra Diavolo—Fantasia	<i>A. Loeschhorn</i>	35
Hand in Hand—Polka Caprice	<i>Rise-King</i>	75
Allegro from Symphony in E flat—	<i>Mozart</i>	35
(Sidus)	<i>C. Sidus</i>	35
Merry War—Fantasia	<i>C. Sidus</i>	35
Study No. 6, op. 120	<i>J. B. Duvernoy</i>	25
Study No. 7, op. 120	<i>J. B. Duvernoy</i>	25
Study No. 8, op. 120	<i>J. B. Duvernoy</i>	25
Allegro Moderato from unfinished Symphony	<i>A. Loeschhorn</i>	35
(B minor Sidus)	<i>E. A. Becker</i>	60
Heavenly Voices—Nocturne	<i>E. A. Becker</i>	60
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Fra Diavolo—Fantasia	<i>C. Sidus</i>	35
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Study No. 10, op. 120	<i>J. B. Duvernoy</i>	25
Paup—Fantasia	<i>C. Sidus</i>	35
Scherzo from 6th Symphony (Sidus)	<i>Beethoven</i>	35
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Stella Grand Waltz	<i>G. Satter</i>	35
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1 Puritani—Fantasia	<i>C. Sidus</i>	35

\$22 65

Brought forward	\$22 65
Andante from 6th Symphony (Sidus)	<i>Beethoven</i>
Fluttering Butterflies—Caprice	<i>H. A. Amshutz</i>
Scherzo from Reformation Symphony—	<i>(Sidus)</i>
Bohemian Girl—Fantasia	<i>C. Sidus</i>
Starlight—Polka-Mazurka	<i>J. C. Wetzell</i>
Study No. 13, op. 120	<i>J. B. Duvernoy</i>
Study No. 14, op. 120	<i>J. B. Duvernoy</i>
Water Sprites—Polka Caprice	<i>C. Kunkel</i>
Supplication	<i>Rise-King</i>
Christmas Chimes	<i>Schaeffer-Klein</i>
Wm. Tell—Fantasia	<i>C. Sidus</i>
Spinnleried	<i>H. Lütolf</i>
Leonora March, from Leonora Symphony—	<i>Raff</i>
(Sidus)	<i>C. Sidus</i>
Will o' the Wisp (Impromptu)	<i>F. Chopin</i>
Home Sweet Home—Variations	<i>H. Green</i>
Pansy Waltz	<i>M. McCle</i>
Lillian Polka	<i>C. Sidus</i>
Study No. 15, op. 120	<i>J. B. Duvernoy</i>
Rigoletto—Fantasia	<i>C. Sidus</i>

Total Piano Solos.....\$30 60

SONGS—1883.

God is a Spirit—Sacred	<i>W. S. Bennett</i>	35
'Tis I alone can Tell	<i>C. Riggs</i>	35
Thy Name—Ballad	<i>A. C. Robyn</i>	40
I cannot sing the old songs	<i>Claribel</i>	40
Rose of Love—Serenade	<i>F. P. Tamburini</i>	50
We meet above	<i>M. McCle</i>	50
More—	<i>C. Kunkel</i>	50
My Lady sleeps	<i>E. R. Kroeger</i>	50
The Faupier's Lament	<i>G. E. Jones</i>	50
Some Day	<i>M. Wellings</i>	35
Predimi (Believe me)—Romanza	<i>C. R. Moreno</i>	35
When I breathe thy name	<i>P. Herion</i>	35
The Stolen Kiss	<i>M. I. Epstein</i>	35
Sleep thou, my child	<i>I. D. Fowler</i>	35
I duna ken the reason why	<i>I. D. Fowler</i>	35
So much between us	<i>E. R. Kroeger</i>	35
The Penitent's Prayer (Sacred)	<i>C. Kunkel</i>	35
You See Mamma	<i>F. P. Tosti</i>	35
Yes or No?—Grand Waltz	<i>C. Kunkel</i>	100
Moorish Serenade	<i>E. R. Kroeger</i>	60
Three Fishers	<i>Prinz Abt</i>	35
Come to the Dance	<i>Lady Curoe</i>	35
The Bridge	<i>Lady Curoe</i>	35
Three Fishers	<i>C. Kunkel</i>	35
Tick, Tack, Gucko, Tick, Tack	<i>C. Kunkel</i>	35
Love calls my soul	<i>Dr. E. Voerster</i>	50

Total Songs.....\$10 95

PIANO DUET—1883.

Danse Caractéristique, No. 1	<i>E. R. Kroeger</i>	100
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Grand Total for Vol. 6.....\$42.55

VOLUME VII, 1884.

PIANO SOLOS—1884.

Snow-Flakes—Reverie	<i>S. H. Jecto</i>	60
Cupid's Arrow, Waltz	<i>C. Sidus</i>	35
Lucresia Borgia, Fantasia	<i>C. Sidus</i>	35
Three Fishers	<i>Schumann</i>	25
Eolian Whispers	<i>Ch. Ascher</i>	35
Martha Fantasia	<i>C. Sidus</i>	35

\$22 65

Brought forward	\$22 65
Under the Rainbow	<i>Ch. Auckester</i>
Margie Waltz	<i>C. T. Nixon</i>
Pure as Snow	<i>C. T. Lange</i>
Nearer my God to Thee (Grand Concert	<i>Paraphrase)</i>
Forest Bird Waltz	<i>Rise-King</i>
Evening Chimes—Reverie	<i>Jean Paul</i>
Morning Chimes—Reverie	<i>Jean Paul</i>
My Idol (Song without words)	<i>E. R. Kroeger</i>
Valse Brillante	<i>E. R. Kroeger</i>
Rigoletto Fantasia	<i>C. Sidus</i>
March Humoresque	<i>E. R. Kroeger</i>
Poisa Gracieuse	<i>E. R. Kroeger</i>
Frugrant Breezes—Transcription	<i>Rise-King</i>
Garotte in A minor	<i>A. de Kontski</i>
Lauterbach Waltz—Variations	<i>Inde</i>
March of the Goblins	<i>Rise-King</i>
Yeni Yidi, Vici Polka Brillante	<i>C. Melotte</i>
Zwei Albmblacter	<i>E. R. Kroeger</i>
Symph of the Magi	<i>E. S. Klein</i>
Grandmother's Story	<i>C. Sidus</i>
Sylphentanz—Caprice	<i>E. R. Kroeger</i>
Mazurka in G minor	<i>E. R. Kroeger</i>
Polonaise in C sharp minor	<i>M. I. Epstein</i>
Editha Waltz	<i>Editha Colby</i>
Bleeding Heart—Nocturne in D flat	<i>Th. Doerfler</i>
Lucia di Lammermoor Fantasia	<i>Jean Paul</i>
Rustling Leaves—Valse Caprice	<i>E. S. Klein</i>
Heather Rose	<i>Gustave Lange</i>
Heather Bells Waltz	<i>J. Kunkel</i>
La Chasse	<i>J. Rheinberg</i>
Oleander Blossoms Galop	<i>C. T. Nixon</i>

Total Piano Solos.....\$18 65

SONGS—1884.

Love's Power	<i>A. Jensen</i>	35
La Jota	<i>M. Moszkowski</i>	60
Sleep, Baby, Sleep	<i>C. Kunkel</i>	60
I Wrote my Love a Letter	<i>Lady Ingfern</i>	35
Good Night, my Love	<i>E. R. Kroeger</i>	35
November	<i>A. G. Robyn</i>	50
The Rainy Day	<i>Ch. Kunkel</i>	35
The Soldier's Home	<i>Ch. Oberthur</i>	75
Merrily I roam, Alta Song	<i>Geo. Schleiffarth</i>	75
The Hero's Return	<i>I. D. Fowler</i>	35
Alice	<i>Ch. Ascher</i>	35
Bedouin Song	<i>E. R. Kroeger</i>	75

Total Songs.....\$6 00

PIANO DUETS—1884.

Wm. Tell, Fantasia	<i>C. Sidus</i>	60
March of the Amazons	<i>E. R. Kroeger</i>	100
11 Trovatore, Fantasia	<i>C. Sidus</i>	60
Rigoletto, Fantasia	<i>C. Sidus</i>	60
Bohemian Girl, Fantasia	<i>C. Sidus</i>	60
Lucresia Borgia, Fantasia	<i>C. Sidus</i>	60
Charming Waltz, Waldenfeld	<i>C. Sidus</i>	60
Fa Diavolo, Fantasia	<i>C. Sidus</i>	60
Foys of Spring, Waltz	<i>C. Sidus</i>	60
Child's Prattle, Song	<i>C. Sidus</i>	60
Janet, Fantasia	<i>C. Sidus</i>	60
On Blooming Meadows, Waltz	<i>C. Sidus</i>	60

Total Duets.....\$7 60

Grand Total for Vol. 7.....\$32 25

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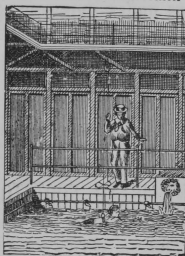
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CHICAGO.

EDITOR KUNKEL'S MUSICAL REVIEW:

Chicago, June 3, 1885.

An important work, Mackenzie's, "The Rose of Sharon," was given a few weeks ago by the Apollo Club of this city, and made the same marked impression here as in England and New York. The soloists, with the exception of Miss Juch, are not highly spoken of, but the singing of the Club was superb, though the score is a very gratifying exception, under Theo. Thomas was, as usual, excellent. This closed the season of the Apollo in a very gratifying manner. Theaters musical are quiet at present, and it seems as though the time is the time for the clever man to take around and gather what he can get. The Chicago Theatre, which has been Porcupine is here, Mr. McKee's Theatre, which has been Rehearsal, extensively will open soon with "Friend's True Rebel." What do you know about it? At the Columbia Theatre we have a ten weeks' season of McCall's Comic Opera. Two of these were filled with the new Comic Opera called "Apolonia"—in everyone's estimation this is nothing but a comedy (?) and a piece of senseless play. It has made no impression and it was only by the clever singing of Mr. Wilson, the comedian, that the piece was kept lively to grow old. This week we have "Prince Methusalem" which draws good houses.

Meers, Henkle & Hess, of the Grand Opera House, have closed the Exposition Building and after some changes in the auditorium used lately for the "Great Opera Mapleson Anti-Fest-Festival," will produce "Xanum" with the N. Y. Thalia Co., on June 8. This promises to become quite a feature, and seems to be 20 cents and 25 cents only. "Xanum" is spoken of as a great success and we are anxious to hear and see it. Lettill hold, that the Germans can do better work in the Comic Opera line, and claim that translations hurt a composition of that class. Where the American comedian has no antecedents puns and bolsheron gestures to create a laugh. The Germans act with a natural dexterity, assisted by versatility and abundance of expression in the language. Besides, most German comedians can sing, and most American comedians can not sing.

In our Museums, ten cents a head, we have had all the old chestnuts, (best has gone to Gilbert and Sullivan, and the "Pinafore" melodies are still floating in the air.)

Mr. Geo. Sher has gone to Evansville, Ind. to teach for six weeks—he will later on go to New York to join an English Opera Co. soon to be organized. He will give up his Chicago, of course. Several of our teachers go to the National Teachers' Convention in New York and New Jersey. Bloomfield and Emil Liebling are on the programme for recitals.

Harvey's Minstrelsy, after its engagement at the Academy of Music, June 8, Edwin Harper, the senior of the company, has made a great hit with the new waltz song, "My lover is a sailor" and has been retained on the programme indefinitely. A publication of importance has a few days ago been placed on the market, which will doubtless find a ready market. It is the score of Smith and Solofsky's comic opera, "The Temptation of Joe," with marked success. The book contains a number of musical numbers, which is highly spoken of by the Press. Musical Profession, it contains all the popular vocal and instrumental numbers, Solos, Duets, Trios, Quartets, Couples, Ballet Music, etc. The title page, in six colors, is a work of art in itself, representing "Aria, the bandit, chief, and his party." This is a splendid collection of both pleasing and brilliant music, and will be a valuable addition to the repertoire of amateurs and professionals. I noticed a gorgeous show card, handsomely framed in the window of the "Fader-Boon" this morning, with an autograph letter of John Templeton, the manager of the company, playing it, highly complimenting the authors, and saying: "The music is the best, ever written by a composer of comic opera in this country." This is certainly a flattering testimonial.

Business in the music trade is still discouraging and the hopes for a good spring trade have not been realized. The Chicago Music Co. and Bratner's Sons are in their new stores on Wabash ave., and that they are up to the times in display, need not mention. Lyon and Healy are now the only short music house on State street. Mr. Jeff Davis bill, (what a name!) the handsome 17 representative of the "Metric Trade Review" of New York, was the only member of the instrumental branches of the business (live down so far) He thinks, that there is more life in Chicago, among the trade, than in New York. It must be dreadfully dull there, if it is so. It has been raining here daily for several weeks and everybody is disgusted.

LAKE SHORE.

OUR BOOK TABLE.

"OUR HOMES" By Henry Hartshorn, M. D., Philadelphia: P. Blakiston, Son & Co.

"THE SKIN IN HEALTH AND DISEASE" By L. D. Bailey, Philadelphia: P. Blakiston, Son & Co.

These two little works, belong to a set of books upon different topics relating to health and known as "The American Health Primer." The purpose of the little books is well expressed by the publishers as follows:

"This series of American Health Primers is prepared to diffuse as widely and cheaply as possible, among all classes, a knowledge of the elementary facts of Preventive Medicine, and the theories and applications of the latest and best researches in every branch of Medical and Hygienic Science. They are intended to teach people the principles of health, and how to take care of themselves, their children, pupils, employees, etc."

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CONCORD AND DISCORD.

THE modern system of music is the result of a slow growth from the earliest ages to the present time. Remarkable coincidences are shown between the tenets of modern exact science and the gradual discoveries from the remote past to the present day. The octave of the Greeks, sung in unison with the fundamental tone, a combination used by the church, like the subsequent introduction of the fifth and fourth; later, the major and minor third; and, lastly, the major and minor sixth—all these stand very much in the order of consonants established by the acoustics of to-day, which attest the octave to be the most perfect consonance. Other like combinations following in about this order: Octave, twelfth (or fifth above the octave), double octave, fifth, fourth, major sixth, major third, minor third, small seventh, minor sixth.

When considering the concord and discord, musically and artistically, we cannot take into account their order of discovery in the history of music, nor do we directly connect our ideas with those of physical acoustics treating of purely physical phenomena, or those of physiological acoustics treating of their perception by, and effect upon the human ear. The science of acoustics, treating of tone, tone relation, and chord development, with their resultant tones, according to the laws of simple ratios, excludes the use of the temperament, considers harmonious combinations in their absolute purity, and discovers and establishes partial dissonances in the minor chord and some of the major and minor intervals, which the art of practical harmony treats as purely consonant combinations. Exact science suggests and suggests the abandonment of the temperament, universally acknowledged to be imperfect. An instrument has been proposed with twenty-four keys within an octave, permitting the use of all the twelve scales in their absolute purity of harmony. Pietro Blaserna, of the University of Rome, and Professor Helmholtz has had an harmonicon constructed on which he can play at will the exact or temperate scale, or purpose to see if there is an appreciable difference between them. As soon as the ear becomes a little practiced, the difference is most striking. In the exact scale the consonant chords become much sweeter, clearer, and more transparent; the dissonant chord stronger and more rugged; while in the temperate scale all these things are mixed in one uniform tint without any distinct character. The music acquires a more decided, open, robust, and sweet character." It may reasonably be expected that the future will develop a musical system which will harmonize with the discoveries of theory. Musical art (composition), however, is so far in advance of science and theory that centuries may elapse before a union can be effected. For instance, we do not generally, in practical music, receive impressions, single, perfect or imperfect concords, but rather in combination with other tones, fundamental or accessory, or else in melodious series, excluding anything like an examination of their physical nature and conveying, instead, manifold impressions of their spiritual character. The number of such combinations of perfect and imperfect concords and discords with other tones is infinite, and their suggestive influence upon the soul wonderfully refined and spiritual, pointing to a new science, that of psychological acoustics, treating of the perceptions of music by the soul, beyond the physical ear. Were we to treat of concord and discord in a *practical method*, one which should readily enable the student to handle skillfully the musical material furnished by the modern system of music, we could not pursue the idea of physically pure tone phenomena, but would have to seek our ideal artistic beautiful combination of tones, and however imperfect their association may be as to the ratio of their vibrations. The art of composition of to-day, their deals exclusively with the modern system of music (in its limits within the present fixity of intervals—namely, the division of the octave into twelve equal half steps, and the diatonic arrangement of the scale), while we leave to exact science the task of the gradual unfolding of the physical beauty of tone and tone relation, believing that a practical unity of art and exact science may be a possibility of the future, destined to spiritualize and beautify music in a way not as yet dreamed of.

*Up to Mozart's time a reluctance is perceptible to end a piece of music in a minor key from a still-existing distrust in the consonance of minor intervals.



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Zahra, farewell, the hours too swiftly go;
I hear the sighing of my steed below,
Eager to speed against the Arab foe
In yonder desert waiting.
Dear maid, my heart is bounden all to thee,
Yet all my soul is pining for the strife,
From thy soft arms I would not, love, be free,
Yet wandering and battling is my life—
Great loving and strong hating.

Sing me one song to linger in my ear,
Give me one hope to hold for ever dear,
And thou shalt find as true as my appeal
The love with which I'm burning.
Then gallant deeds, my own, we'll haste away,
Then foemen tremble, for my soul's on fire.
I dare as fiercely when they stand at bay,
So will my arm for love's sake never tire
Till victor here returning.

—Malcolm C. Salaman.

ELIAS WEINGARTNER, composer of *Sakuntala*, is busy on a new opera.

MME. MARCELLA SEMBRICH has been created a Royal Portuguese Chamber-Singer.

CARL RUDOLPH, of Leipzig, is writing a comic opera, to be entitled *Ovid am Hofe*.

A new opera by Victor Emil Nessler, composer of *Der Trompeter von Sakkingen*, will be produced in Germany next winter.

MME. SOPHIE MENTER will not resume her professional duties next winter at the Conservatory of Music, St. Petersburg.

The baritone Del Puente, having concluded his engagement at the Teatro San Carlo, Naples, is stopping for the present in Milan.

ALEXANDER REICHHART, author of "Thou art so near and yet so far," and many other excellent songs, died at his residence, Boulogne-sur-Mer, France, on May 14.

A ONE-act comic opera, *Le Maître de Village*, words and music respectively by two young aspirants for public favor, MM. Devailor and Edouard Verschnieder, both natives of Besançon, has been successfully produced in that town.

AT 26 Old Bond St., N. London, Mr. Mapleson has established a "musical exchange" which is to partake of the features of a musical employment agency and a musical club. The idea seems a good one and the enterprise will probably succeed.

DR. FERDINAND HILLER, the world-renowned composer, musical critic, conductor and pianist, died in Cologne, on Monday, May 11. He was born on the 24th day of October, in the year 1811, at Frankfurt-on-the-Main, of Jewish parents.

It is a very musical letter in St. Louis: we have Karst, Keiser, Kinkel, Kieselhorst, Kissel, Kneber, Knebel, Knippel, Kohn, Koss, Krieger, Krieger and Kunkel. It has been suggested that they should organize into a Konik Konzert Kombination and charge a quarter admission.

The introduction of the French pitch among German military bands is spoken of. If this step is once taken, the French pitch will become general, for the military spirit rules supreme. Strange that the French initiate German military organizations, and the Germans adopt the French pitch for military bands. This was perhaps all that was worthy of adoption from the left side of the Rhine—Karl Marx is *Bismarck's* World. How about the clocks, Karl?

Hugo's dramas have furnished the subjects of many operas. Verdi based two of his great works on "Hernani" and "Le Roi d'Amazur." Donizetti took "Lucrèce Borgia," Mercadante "Angelo," and Salvini "Le Surcouf." Two other composers besides Verdi wrote operas on "Hernani": "Marion de Lorme" inspired two, "Marie Tudor," two, "Ray d'As" five, and "Notre Dame," or "Esmeralda," no less than nine—French, Italian, Belgian, Russian, Hungarian, English, and American.

KARL MARX says editorially in *The Echo*: "Ada Rehan has a genuine champagne flavor." How does he know? Has he been sampling editorially? And while we are asking impertinent questions, may not venture one more: what is the flavor of champagne have anything to do with the peening of the following paragraphs, which stand in stuporous proximity to the former? "Harmony is the sentiment and melody the rhythm of a musical composition, when it is measured by a poetical standard." We suggest as a companion thought: Turnips are the cabbage, and beans the pumpkins of Boston, when measured with a yard-stick.

No celebrated man ever developed a more astounding appetite than the late composer, Franz Abe. He was the author of the winged word, "A goose is a very pretty bird, but it has one very great fault: it is a little too much for one, and much too little for two." One day, while sauntering forth from his habitual eating-house with a smile of intense satisfaction, he was accosted by a friend with the words, "Well, Herr Sappelmeister, you seem to have partaken of an excellent repast?" "Yes," he replied, "a very fair one; it was a turkey." And were you many around the festive board?" "Not exactly; we were but two—only myself and the turkey."

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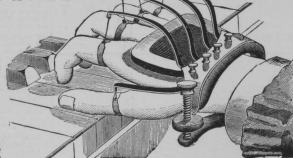
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The Boston normal musical advertisement may be found in this paper. It will be seen that the factors are composed of well-known eminent musicians. This normal can not fail to prove of great benefit to all who may so desire.

We had recently the pleasure of calling from Mr. Kurtmann, the genial maker of the excellent pianos that bear his name. Mr. Kurtmann was on a tour of inspection of his western agencies and he returned himself as well pleased with the result. Mr. Kurtmann is one of the gentlemen of the old school, whom I do not care to meet.

Some subscribers having suggested that they would prefer having something else than music, etc., for premiums, the publishers have made arrangements with A. J. Jordan, dealer in the cutlery, etc., which enable them to give every yearly subscriber 50 cents in the mode of his choice. See his advertisement on cover, and our premium offer, page 208.

Some sales of paper stock were turned up at Memphis's paper factory in Holston, Mass., a few days since, and some of the documents, books, letters and music were brought to light. The sales come from Germany and are written in a language which are full of ontological scraps of Weber's opera of "Eurydice," Mozart's "Don Giovanni," "Olympia," and "L'italie a Paris." There were overtures by Beethoven, Haydn, Auber and others for a dozen instruments and less, bearing dates of 1795, 1797, 1798, 1799 and 1800. One old book of 800 pages contains extracts from German laws dating as far back as 1690. There are letters dated as far back as 1558 that must have lain in some attic in Germany for years.

A book or journal full of typographical errors is not a pleasant sight to readers. This, nevertheless, is not nearly so grave a matter as is that of a piece of music which contains an equal or even less number of mistakes. With regard to literary works, the mistakes are in a language only partially understood by the reader, intelligent persons are well able to see and understand the errors introduced by the negligent proof-reader. A very different thing, however, is it with regard to music, as even some of the most accomplished amateurs and professionals are sometimes at a loss to perceive the exact intention of the composer in some peculiar passages, if the proofs have been in any way carelessly read. The one absolute necessity, for editions to be of value, is typographical correctness.

Fiddler, fiddler, swing your bow,
 Fie on rosin high and low;
 See the dancers away and shiver,
 Sailing on "Swanee River."
 Give us not but "Old Virginia,"
 Down the outside, up the middle.
 Every heart throbs with the fiddle.

And now the race among young ladies for playing this screechy or drivel instrument is on the increase fast. Every-body of note taking notice of it on our Indian. But they never quite "catch" the swing of the Arkansas player's bow.

Calloused fingers will be the style, and girls instead of chewing caramels on a shopping tour will be busy over their Guarneris or Stradivari. There are about a million of these fiddlers of the old masters' bows. It's like the tattooed princes, only one enough girl with the map of the Americas picked out in house paint.

Fiddle muffers are to be gotten up for the poor fond. How sweet to stand up and make an inviolable dying cat howl to torture matinee folk!

It will be worth though to murder the cat.—Ez.

ONE of the best managed institutions of the sort in the world is the St. Louis Natatorium. Dr. Louis Bauer, dean of the St. Louis College of Physicians and Surgeons, says of it:

"I have compared it with similar institutions in Europe, and did not fail to realize its superiority in many respects. The arrangements are most convenient to the public, and the attention paid by the employees leaves nothing to be wished for. The spring water with which you fill the basin is clear, crystal and contains but an insignificant quantity of alkalies. For general hygienic purposes, your arrangements of warming the water by heated pipes, to a temperature from 75 to 80 degrees, is commendable and appropriate, and cannot fail to give general satisfaction to the patrons of your institution. The Natatorium meets a public necessity, and the gentlemen who have embarked in this enterprise deserve not only the success it merits, but the gratitude of the public at large."

A novel feature is the Monday Evening Sessions, which take place from 8 to 10 P. M., at which the ladies and gentlemen are admitted, but only after having undergone a registration on the introduction of the success of the institution is due to the intelligent and public spirited management of Mr. Monahan.

FRANZOS HAYDN, lately deceased, although distinctly German, could even at the time when the antagonism between Germany and France was at its height, be true to the French cause. Here is what he wrote in the *Deutsche Rundschau*, in 1870:

"People cannot imagine how much I have been longing for the most vacillating general, and with following all the caprices of fashion. Yet it was in this same year, 1870, that Beethoven's Symphonies used to be executed to perfection at a time they were scarcely known, even superficially, in Germany. Mendelssohn's works were performed here, as they were performed nowhere else. Haydn was the object of the greatest and the most active admiration in Paris when people in Germany still saw in his Symphonies only so much music to be played between the acts of a piece. The noblest violin school, after the Italian, is the French, and, up to the present moment, Germany possesses no institution worthy of being compared with the Paris Conservatory. There again, from Lullu to Meyerbeer, have not the French extended the most brilliant and most stimulating hospitality to such men as Gluck, Cherubini, Rossini and Kossini? What else, then, present or future difference between the Germans and the latter is whom, after all, in a hundred various ways, Germany is under the deepest obligation, as being the first, now, it has to borrow so many works of art and literature." And then, Ferdinand Hiller was not Karl Moz, of Brunschw's Masnad World.

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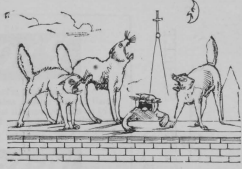
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COMICAL CHORDS.

"FRESHMAN—" May I have the pleasure?" Miss Society—"Out." "What does 'we mean'?" "I said I."—*Harvard Lampoon.*

Goldschmidt probably lived next door to a piano-practising girl when he wrote "Man wants but little hear below."—*Philadelphia Call.*

"An Indiana young lady has invented a piano stool that rests the back. Her next-door neighbor will now be sure to move into another block.—*Philadelphia Call.*

On a recent concert programme, we read, "Schubert lied." We regarded this as an aspiration upon the memory of the composer; but as the music was exquisite, we do not care whether he lied or not, save for the morality of the thing.—*Musical Herald.*

"How to Cook a wife" is the title of an article in an exchange. That depends upon the taste of the husband. Some men roast their wives, others keep them in hot water continually, and with another large class beating is a popular method.

Boston girl (to Uncle James, a farmer): Do you like living on a farm, Uncle James? Uncle James: Yes, I like it very much. Boston girl: I suppose it is nice enough in the glad summer time, but to go into the cold and snow to gather winter apples and harvest winter wheat I imagine might be anything but pleasant.

"Have you ever participated in private theatricals, Mr. Dumley?" asked a young lady. "I did once," he said. "You were successful, I am sure?" "Well, I don't know," he gested with roars of applause, and while I was on the stage the audience was convulsed with laughter." That is evidence of great success. What comedy did you appear in?" "I want comedy, it was tragedy."

BAUER "STILL" was playing Gethello at a Dublin theatre. When the scene appeared for him to act Benedekona for the handkerchief, he murmured: "Give me the handkerchief." A pause. "The handkerchief! Another pause. Give me the handkerchief." When a voice from the front was heard to exclaim: "Master Bauer, give me your red nose widge fingers, and go on with delay."

A CRANK painter from Omaha lately asked Manager Stebbins, of the *San Francisco Standard*, for work. The manager advised him to paint the local lamp-posts and the fountain red. A few minutes later a man with a short ladder, brush and paint-pot was seen making his way to the Lotta Fountain, and under the impression that he was there by instructions of the superintendents, the people and even the police made way for him, and to-day the Lotta Fountain bears the color of blood-red.

PROFESSOR JIMPLEFUTE, of the University of Texas, is so completely absorbed in his profession that he is becoming more and more absent minded every day. He remarked to Koculsko Murphy one day last week:

"Something very stupid happened to me this morning."

"What was it?"

"You see I wanted to take my wife out in a buggy and give her some fresh air, and when I came to think over it I remembered that I never had a wife."—*Texas Siftings.*

UNCLE MOSH approached the County Clerk the other day to obtain a marriage license. The clerk, in order to poke fun at the old man, said seriously:

"I hope the bride has got seventy-five cents in cash, for the Legislature has passed a law forbidding us to issue a license unless the bride has that amount."

"I see you ahead with repairs, boys," said Uncle Mose, approaching the clerk, and then he leaned over and whispered in his ear: "I don't believe in rumors about a dollar and a quarter."—*Arkansas Traveler.*

"The editor of the Deadwood *Boomer* attended church for the first time Sunday. In about an hour he rushed into the office and shouted to the assistant editor:

"What in blazes are you fellows doing? How about the news from the seat of war?"

"What news?"

"Why, all this about the Egyptian army being drowned in the Red Sea? Why, the gospel sharp up at the church was telling about it just now, and not a word of it was in the *Boomer's* paper. Bustle round, you fellows, and get the facts or the ship *Shal* will get a beating. Look sharp, boys, and run an extra edition if necessary, while I put on the bulletin board 'Great English Victory in the Sudan!'"—*For.*

A young lady in Newark, N. J., sat down at the piano the other day for her customary morning gallop over the keys, and was astonished to find that she could not sound a note. The piano tuner was hurriedly sent for, and, on investigation, it was found that the young lady's little brother had filled the much tortured instrument full of molasses. The girl was called sundry pet names, such as a good-for-nothing little heathen, etc., and he was told to get out. The girl, however, even children, if they have an ear for music, dislike bad playing and discordant sounds. It was very true, however, that she waste all of that good molasses, when water would have answered the same purpose, and it was perfectly justified in doing something.—*Red's Sun.*

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